

Assignees' Sale.

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The John La Farge Collection,
OIL AND WATER COLORS.

ORTGIES & CO.,
Auctioneers.

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FREE EXHIBITION, DAY AND EVENING.

ART GALLERIES, 845 and 847 BROADWAY.

Important Collection

OF

OIL AND WATER COLOR PAINTINGS,

By JOHN LA FARGE, OF THIS CITY.

To be Sold at Auction without reserve, by order of

ELLIS S. YATES, Esq., Assignee,

THURSDAY EVENING, APRIL 17, 1884,

AT 8 O'CLOCK.

R. SOMERVILLE, AUCTIONEER.

By ORTGIES & CO.

1884.

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1884

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any disputes arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The purchasers to give their names and addresses, and to pay down a cash deposit or the whole of the Purchase-money *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk upon conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneers, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. The sale of any article is not to be set aside on account of any error in the description. All articles are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneers to enforce the contract made at this Sale, without such re-sale, if they think fit.

ORTGIES & CO., AUCTIONEERS.

CATALOGUE.

OIL PAINTINGS, BY JOHN LA FARGE.

1 Study of Tiger's Head.

From Nature.

Signed and dated 1862.

Panel 10x12.

2 Boat-house, Rocks—Newport.

Small Sketch.

Signed and dated 1859.

8½x5½.

3 Study of Appletree.

Spring.

Signed and dated 1861.

Panel.

4 Head of Spanish Woman.

Study from Life. Study of Yellow.

Signed and dated 1873.

Panel.

5 Study of White Hollyhock.

Signed and dated 1879.

Panel.

6 Study in "The Glen."

Newport, R. I.

Signed and dated 1859.

Small, 6x4.

7 Boy's Head.

Study from Life.

Painted in black and white. Framed in silver.

Signed and dated 1859.

Canvas, 14x12.

8 Study of a Girl Reading.

Life Size.

Signed and dated 1859.

9 Sketch of Boy Swimming.

Sunlight Effect.

Signed and dated, 1868.

Canvas.

10 Study in Black.

Study of Spanish Model.

Signed and dated 1873.

11 Snow Weather.

Sketch.

Signed.

12 Water Lily.

Signed and dated 1863.

13 Study of Boy.

Signed and dated 1859.

Painted in Hunt's Studio.

14 Sketch—Corner of an Orchard.

Study of Sky.

Signed and dated 1864.

15 WM. HUNT (deceased).

Sketch in a Wood.

Boston.

16 JOHN LA FARGE.

After Bath.

Study of Figure Reading.

White Sunlit Curtain Background.

Signed and dated 1865.

Panel 13x24.

17 Girl Leaning Against Tree.

Study of Blue Sky in Sunlight.

Signed and dated 1865.

18 Decorative Panel.

Seated Figure in Yellow.

Study for the Muse of Painting.

Signed and dated 1870.

19. The Sea Signal.

Evening.

A man waves a torch as signal. Two men in armor
under a rude observatory, watch for the answer.

Signed and dated 1862.

Canvas 12 x 16.

20 Choir Boy.

Study of white, painted in William Hunt's studio.

1859.

21 Study of Fog.

Brenton's Cove, Newport, R. I.

Dated 1868.

22 Sunset Study.

Sketch of Old Mill.

Dated 1860.

23 Autumn Study.

View over Hanging Rock, Newport, R. I.

Signed and dated 1868.

24 Portrait of Boy and Dog.

Study in Sunlight.

Exhibited Centennial Exposition 1876.

Munich Exhibition 1883.

25 The Serpent Charmer.

Study in Yellow Tone.

Signed and dated 1864.

26 Sketch in an Orchard.

Study of Dead Apple Tree. Partly painted by Mrs.
La Farge; partly by Mrs. H.

Dated 1871.

27 Spring.

A Study.

Dated 1863.

28 Hillside with Snow.

Twilight Study.

Signed and dated 1874.

Panel.

29 Virgil.

“Ses délices, à lui, étaient de faire de belles choses en
silence et dans l'ombre et sans cesser de vivre avec
les Nymphes des bois et des fontaines,
avec les dieux cachés.”

Decorative Panel 38 x 40.

30 Study of Shells.

Signed and dated 1857.

Canvas 12 x 16.

31 Girl Reading.

Tin Profile, Black Dress.

Portrait.

Signed and dated 1857.

Canvas 12 x 16.

32 Portrait of the Painter.

Figure in black standing on a hillside and leaning on
the long Staff of a Painter's Umbrella.

Signed and dated 1859.

33 Study of Water.

Lily in Sunlight.

Signed and dated 1883.

34 Sea at Noontide.

Study.

Signed and dated 1862.

35 Portrait of Henry James, the Novelist.

Signed and dated 1862.

36 St. John and the Madonna.

Two Companion Pictures.

These pictures form part of a triptych or three-fold picture, to be used as an altar piece or reredos.

The centre picture was to be a representation of Our Lord on the cross, at that moment when the text says: "When Jesus, therefore, saw His mother, and the disciple standing by, whom He loved, He saith unto His mother, Woman, behold thy son! then saith He to the disciple, Behold thy mother!"

The figures of John and Mary represent them as listening to these words. They are also meant to typify Humanity and the Church.

37 Small Study of Evening Effect, at Paradise.

Newport.

Signed and dated 1871.

38 Study of Tree Trunk.

Autumn Landscape.

Glen Cove, Long Island.

Signed and dated 1862.

39 GUARDI, *Venice*, 178—.

Monks Drinking their Chocolate.

40 Regret.

A Study.

Figure of a woman draped in white, leaning against
a bank.

Signed and dated 1871.

41 Autumn Afternoon.

Sketch on the Shore, Glen Cove, S. I.

Signed and dated 1862.

42 Still Life.

Study of Silver, Glass and Fruit.

Signed and dated 1859.

43 Young Woman Reading.

Portrait in Profile.

Signed and dated 1860.

44 St. Paul.

This, the most important picture of Mr. La Farge,
is offered for sale, damaged, but it is supposed
that the injury is one that can easily
be repaired.

45 Eve, or the Golden Age.

Study of partly nude figure, half in shade, half
in sunshine, with apple tree boughs over head.

Exhibited at Munich, 1883, and damaged in
return transportation.

WATER COLORS.

46 Water and Sky Sketch.

47 Thirst.

Figure of a woman in classical drapery, drinking
at a fountain. Landscape background.

48 Sunset. .

Sketch.

49 Flowers.

In a blue Chinese vase, of antique shape.

50 Camelia.

In black and red lacquer bowl.

51 Peasant Smoking, Danish Dress.

Signed and dated 1857.

52 Spring.

Sketch in pastel and water color.

Signed and dated 1856.

53 Boy throwing off a Hawk.

Sea distance.

Illustration from Longfellow's "Skeleton
in the Armor."

Signed and dated 1880.

54 Peasant Woman.

With Distaff Sketch.

Signed and dated 1857.

55 Head and Shoulders of Girl in Peasant's
Dress.

Signed and dated 1880.

56 Study.

Memorial Window of President Garfield, now at
Williams College.

Signed and dated 1882.

57 Study.

For Memorial Window at Harvard College,
representing Sir Philip Sidney.

Signed and dated 1875.

58 Study.

Memorial Window at Cambridge, Mass. known as
Miss Mason's.

Signed and dated 1883.

59 Study of Snow.

Evening Sky.

60 Study of Snow Weather.

Signed.

61 Study at Berkley Ridge or Hanging Rock.

Signed.

62 Study of Snow Weather.

Signed.

63 Study of Tree Stump, with Water.

Signed.

64 Study of Flowers for Embroidery.

Three together in one frame.

65 Sleep.

Sketch in Pastel from a study of Milais now destroyed.

Dated 1859.

66 Psyche, or the Lovers.

Signed.

67 Study for the Figure of Isaiah.

Trinity Church, Boston.

Signed.

68 Pujol.

The Workingman's Sunday.

69 From Enoch Arden.

70 From Longfellow's "Skeleton in Armor."

71 Study of Nave of Trinity Church.

Boston.

72 Study of a Bird.

CARTOONS AND DRAWINGS.

73 Brittany Washerwoman.

Drawing.

Dated 1856.

74 Porch of Church at Sannur, Brittany.

Crayon Drawing.

Dated 1856.

75 Madonna and Child.

Crayon on India Paper.

76 Large India Ink Drawing.

For a part of a fresco intended for the apsis of Trinity Church, Boston. Engraved in Scribner's *Monthly*, 1881, called "The Wise Men's Offering."

Dated 1879.

77 Six Small Cartoons.

Figures of Saints, Prophets and Angels at Trinity Church, Boston.

78 Six Cartoons for Glass.

For the house of Wm. H. Vanderbilt, Esq.

Painted by Wm. H. Low.

WM. M. HUNT.

79 Small Sketch in Oil.

Mother and Child.

Mounted as Drawing.

80 Nude Figure of Female.

Study of Back.

81 Study of a Harper.

82 Study for the Upper Part of the Figure of
the Prodigal Son,

for his Picture of that Name.

83 Study for a Portrait.

Lady Arranging Flowers.

84 Christmas Card.

Decorative Drawing in Color and Gold

By Lawrence.

85 Cartoon

For a Memorial Window.

Subject: "The Ascension."

Designed for Mr. Probasco of Cincinnati.

86 Cartoon

Of female figure holding lily.

87 Cartoon

Of female figure holding lily.

88 Large Cartoon.

Christ leading the soul through "the valley of the
shadow of death."

89 Cartoon

Of figure of the Virgin Mary, mounted on Japanese
mount with rollers.

90 Cartoon

Of St. Barnabas, mounted on Japanese mount,
with rollers.

91 Cartoon

For embroidery for dining room of Cornelius Vander-
bilt, Esq. Hanging garland of fruit and
flowers.

In oil, on paper, silver ground.

92 Cartoon

Of Part of a Memorial Window for Harvard College,
known as the "Battle Window."

93 Cartoon

Of Remainder of said Window.

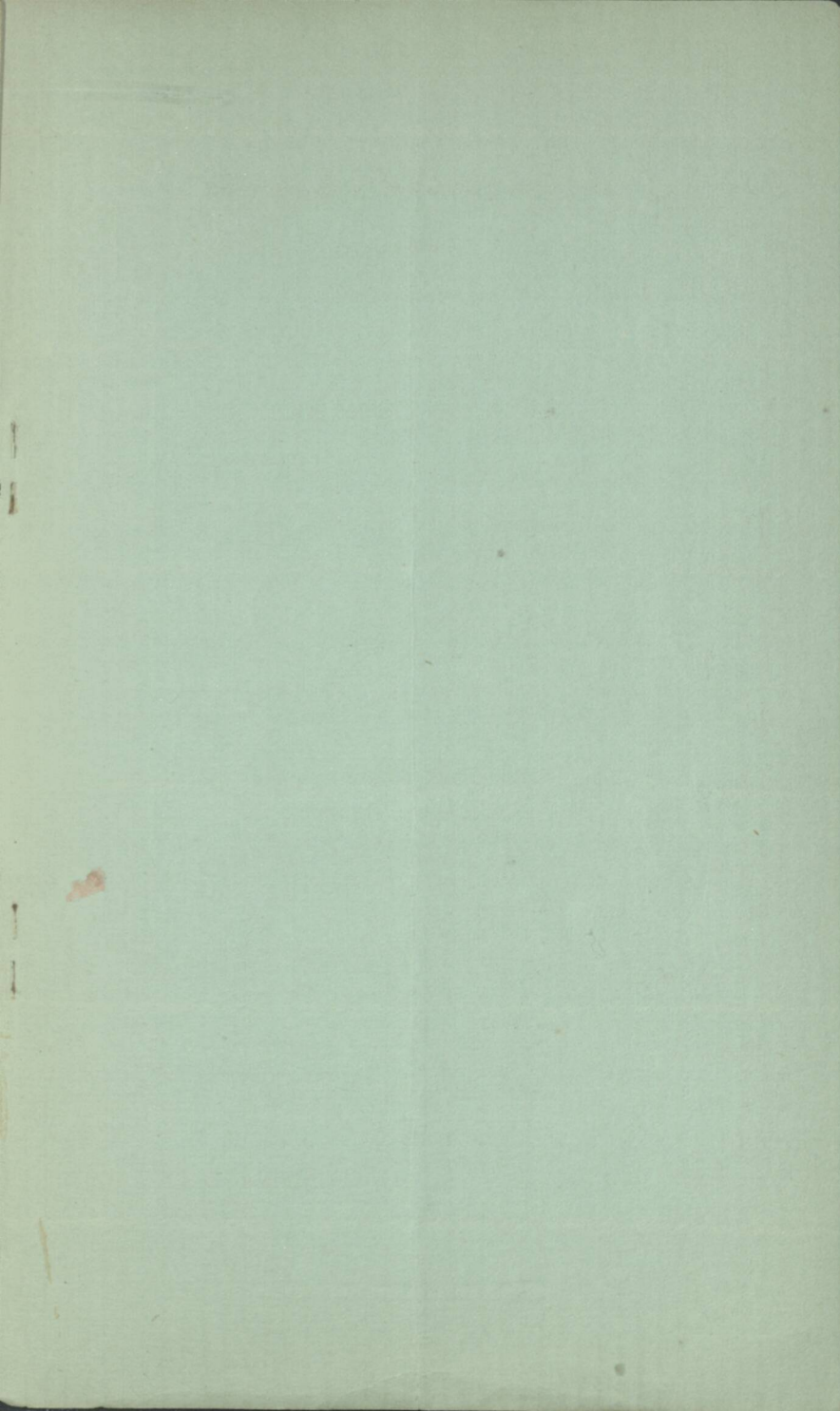
94 Drawing in Charcoal on Canvass.

"The Two Slaves."

Study for a Picture.

ORTGIES & CO.,

AUCTIONEERS.



NOTICE.

*Special attention given to Sales of Household effects
at Dwellings ; also, appraisements carefully made.*

ORTGIES & CO.

R. SOMERVILLE, Auctioneer.